

# Li'l Liza Jane

United States Dance Song



1. I got a house in Bal - ti - more, Li'l Li - za Jane,  
2. I got a house in Bal - ti - more, Li'l Li - za Jane,



Street - car runs right by my door, Li'l Li - za Jane.  
Brus - sels car - pet on the floor, Li'l Li - za Jane.



Oh, E - li - za, Li'l Li - za Jane,



Oh, E - li - za, Li'l Li - za Jane.

3. I got a house in Baltimore,  
Li'l Liza Jane,  
Silver doorplate on the door,  
Li'l Liza Jane.
4. Come, my love, and be with me,  
Li'l Liza Jane,  
And I'll take good care of thee,  
Li'l Liza Jane.

## SINGING

Prepare for the singing of this song by referring to the LISTENING paragraph.

Help the students recognize that of the four times “Li'l Liza Jane” is sung, the first and third are the same, and the second and fourth are the same. This song is also in a call and response form that allows someone to sing the call phrases and the group to answer on the response, if desired. The response phrases are always, “Li'l Liza Jane.”

## PLAYING

Use non-pitched instruments or body percussion (stamp, clap, pat, snap) to enrich the sound of the response on the syncopated pattern (syn-co-pa ta (rest) ♩ | ♩ | | ♩ ) found on the words, “Li'l Liza Jane.” Non-pitched instruments could also play a four or eight measure introduction, interludes and a coda drawn from the rhythm samples in the LISTENING paragraph.

## CREATING

Accompany with Orff instruments (xylophones, metallophones, glockenspiels) playing the pitches C and G together as a chord or alternately on the beat. Because the scale is pentatonic, the glockenspiels could play any or all of the scale tones, C, D, E, G, A in a two or four-measure melody (ostinato) repeated throughout the song.

Encourage actions such as a step-close movement in the first line, changing directions in the second. In the Refrain move in 4 counts and out 4 counts twice. Consider raising hands up while singing *Oh* as an aid to singing the high pitch accurately as well as for fun.

## LISTENING

Play a game called “Same or Different” with the children. On a woodblock, drum or rhythm sticks play a two measure rhythm pattern in 2/4 time. It is helpful to establish the beat by playing four quarter notes while saying, “One-two, ready play,” before the first pattern is played. Then play the pattern, pause and play another of the same length either identical or different. Ask the students to listen and then show you by a designated body signal whether the pattern was the same or different the second time. For example, “same” could be shown by hands on elbows; “different” could be shown by hands on cheeks. Sample rhythm patterns are:

2/4 ♩ ♩ | | || 2/4 | ♩ | ♩ || 2/4 ♩ ♩ | ♩ | || 2/4 |. ♩ | | || 2/4 | | | ♩ | ||

End with 2/4 ♩ | ♩ | | ♩ || making the second one the “same.” This is the rhythm of the words “Li'l Liza Jane.” (Syn-co-pa ta (rest -- you can say *rest* or *sh.*) Have the children clap that rhythm, pat it, tap it, blink it, etc. and be ready to recognize it in the song as you sing it to them. How many times do they hear it? What words do they hear when that rhythm occurs?

## CURRICULUM INTEGRATION

A characteristic of our language is omission of some syllables such as in the name of Little Liza Jane. Contractions such as *I'll*, *I'm*, *It's* are common. Can students find other examples of contractions in our spoken or written language?

**Li'l Liza Jane**